VI

SACRED DANCE GUILD NEWSLETTER

PRESIDENT: MRS. WARREN T. JOHNSON (MARY RHODES), BOX 177 PETERBOROUGH, N. H.
EDITOR: MRS. WALTER A. TAYLOR (MARGARET FISK), 7 FORT STREET, ATHENS, OHIO

SEND $2.00 ANNUAL DUES (PAYABLE EACH JANUARY) TO MEMBERSHIP CHAIRMAN, MRS. ORION SHERWOOD (LYNN) 5819 FIELDSTONE RD., NEW YORK 71, N. Y. THE DUES COVER THE SUBSCRIPTION TO THE THREE ISSUES OF THIS NEWSLETTER IN APRIL AND SEPTEMBER, 1964 AND IN JANUARY, 1965. YOUR $2.00 MUST BE PAID IN ORDER FOR YOU TO RECEIVE THE NEWSLETTER.

APRIL, 1964 ISSUE

The Newsletter brings the news that this May there will not be the Annual May Festival! But there will be a June Institute which we hope many of you may attend. More can be accomplished in three days than at a one day Festival. Perhaps you can plan a trip to the World's Fair to fit into these dates. Here is the information from Jeanne Fuller, Program Chairman:

SACRED DANCE GUILD JUNE INSTITUTE

When: June 26, 27, 28

Where: Drew University, Madison, N.J.

Registration: There must be pre-registration sent to Janet Walz, 44 E. Central Ave., Wharton, N.J.
Jeanne says: "We are under obligation to the college and honor bound to cancel if we do not have a registration that will assure us a financial solvency."

So, get your registration in before June 16.

Plans: Mr. Forrest Coggan will be the main leader.
Discussion panels on Worship and the Arts. Seminary students of Drew Theological Seminary will assist in this exchange of ideas.
Two complete Worship Services.

Committee planning the Institute: Jeanne Fuller, chairman
Janet Walz, Lynn Sherwood, Vivien Bull, Marge Ahlfield, and the Methodist Church Dancers.

Write to Jeanne Fuller, 10 Hickory Lane, Darien, Conn. for more information.
or
Send your registration to Janet Walz, 44 E. Wharton, N.J. and she will give you full information.

Notices will be sent out to eastern members of the Sacred Dance Guild, but we hope that members from other parts of the country may be able to get to this June Institute. So, write in for fuller information from Fuller! The cost will be minimal and the experience will be immeasurable. Bring members of your choirs with you.

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* * * * * * NOTICE OF THE BOARD MEETING OF THE SACRED DANCE GUILD* * * * * * *
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* Date: Wednesday, April 29, 1964 - Ten until three o'clock *
* Place: Home of Mrs. Robert A. Sonen, 47 Cleveland St., Orange, N.J. *
* Bring: Box lunch. Coffee and beverages will be provided . *
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* Aggenda for this important meeting and directions for travel sent to Board.*
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A MESSAGE FROM YOUR NEW PRESIDENT

As your new president of the Sacred Dance Guild, I greet you far and wide! I hope in the coming year that Sacred Dance will continue to be a stimulating movement for you.

Here is an opportunity for pre-adolescents, adolescents, and adults as well, to participate in a "moving" demonstration of all religious faiths.

No matter what our separate affiliations and beliefs may be, through Sacred Dance way we find the presence of vital religious truths.

Mary R. Johnson, President

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GREETINGS AND WELL-WISHES TO OUR NEW PRESIDENT, MARY JOHNSON

I have returned from the February workshop renewed, refreshed, and ready to tackle the onrush of Spring activity. Perhaps that post-workshop visit to "Beyond the Fringe" was partly responsible, (I do not get to Broadway as often as I'd like to these days), but I rather think that the inspiration of the workshop leaders and activities had a lot to do with it. My, we should be thankful to have people the stature of Forrest Coggan as members of the Guild! Mr. Coggan will be with us at the Institute in June. Throughout the year he will also serve as an advisor to the Guild.

Not a little of my reaction comes from knowing that the responsibilities of being President now rest upon the broad shoulders of Mary Johnson. I wish her the very best in meeting the challenges of her post. She stands at the threshold of an exciting era for our organization - a time when we have set

to strengthen our inner resources as an organization
to activate a Religious Resources Committee and a Guild Chancel Dance group to work as a team to serve the highest aims of sacred dance
to handle our public relations with a real professional hand
to reach out to other organizations which share our concerns
to improve programming and pre-planning our events.

If I have had a hand in providing the atmosphere which made possible the development of any of these ideas, I am more than grateful for the opportunity and for the creative minds and hands and hearts that worked with me. Thank you all!

Mary Jane Wolbers, Past President, 1962-1964

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Bibliography of our new President: Mrs. Warren T. Johnson (Mary Rhodes):
P.O.Box 177, Peterborough, New Hampshire
Native of Iowa; went to University of Wisconsin, 1937. Originally dance major, transferred to speech major, but remained active in dance as a member of the Orchesis Group.
Married '37 to Warren T. Johnson - Amherst College - 3 children, 2 grandchildren.
Hobbies: ceramics and crewel
Activities: Unitarian Church & Women's Alliance; Girl Scouts (20 years); Alpha Phi Fraternity (Dist. Alumnae Chrm. 1962-66); Peterborough Handbell Choir; Unitarian Church Motion Choir director; Johnson Handwriting Program (specialized assistance and researchby Mary and her husband). And lots more!

REPORT OF THE MID-WINTER WORKSHOP

The Sacred Dance Guild mid-winter workshop was held at International House, 500 Riverside Drive, New York city, February 24 and 25, 1964.

The opening session began with a spiritual presentation by Janet Walz. This established the tone and atmosphere which followed. Through worship one extends the creative mind; reaches into the soul for expression to be interpreted with the body movements of the Sacred Dance.

In preparation, all participants sat well spaced on the floor in a reverent attitude. The members, who had come from Texas, Canada, Michigan, Wisconsin, New England and elsewhere for encouragement, exchange of thoughts and inspiration, flet unified in spirit.

Beverly Hall in methods of creative teaching concentrated on the oneness of the body. She expressed, demonstrated and observed the results of lines, levels and movements. She explained front side and back interpreting, imagery and philosophy.

The Rhythmic Choir Directors went into action feeling, expressing the straight, bent, round and angle lines that the body is capable of forming on the low, middle and high levels. All groups used the procedure of half performing, half watching.

Miss Hall alerted the dancers to symmetry and asymmetry and suggested the use of the eyes by which one can quickly absorb inspiration from another dancer if one's own expression has reached a stand still. Miss Hall made the class aware of large and small movements in various tempos.

Inner image is necessary for expression. Each one's religion and philosophy is his own. She spoke of stating the theme of a dance, the reiteration and its conclusion.

The choreographic program included the interpretation of "Mounting with Wings of an Eagle", "Walk on not Weary". Groups thought together, decided and interpreted the themes with mutual benefit.

Evaluation of the morning session was given in terms of exploration, symbolic movement, fluidity of line, eye appeal and awareness of the "You" as the communication of the spiritual. "Renew Our Strength" was presented in beautiful asymmetry.

After lunch, Jeanne Fuller presented her dedicated group of young people who have put Sacred Dance as number one place in their lives for this year. The Racial Issue was chosen for a topic of exploration. This dance presented opposition, emotional involvement and evolvement.

The panel gathered to observe and report, without reservations, their judgment on each group of performers. Judgments were based on

1. Communicability - idea and concept
2. Interpretation - message expression
3. Space - method use of levels
4. Suitability - important decision involved
5. Theatricality - hall, church, temple, stage, audience

Dances judged included "Decision", "Conflict", "How Beautiful Upon the Mountain", "Prophecy of Amos".

Report of N.Y. Workshop (cont.)

Panel members included Rev. and Mrs. Robert W. Sonen of East Orange, N.J., Barbara Poppe of the Chr. Ed. Div. of the Nat'l.Council of Churches, Rose Lischner of Hebrew Union College and Elizabeth Scull, student member of the Darien, Conn. Dance Group.

The panel members with different view points gave their advice gained through years of struggle to find answers. Elizabeth Scull has contributed this report of the panel:

"The members of the panel set up several basic criteria for discussing the aspects of the day's choreography. The first was communication. We required that the dance have some point; and we considered how forcefully the message was carried to an objective audience. Then there was the matter of interpretation: did the dance fulfill the message it intended, and did the message ever conflict or become confused in the dance statement? The third dealt with the evaluation of the artistic development of the theme. Were the choreography and the music suitable and convincing? Was there originality and good design? The fourth point concerned the theatrical effectiveness. We looked for creative, sound choreography, suitable music and the ability of the performers. Lastly, the panel, particularly Mr. Sonan, the minister, evaluated the fitness of the dance for church performance - as an integral part of the worship service or as a presentation for church organizations, etc..

We were aware of the limitations placed upon the choreographers - the limited skills of the dancers, the time element and the restriction of the day's assignment.

I feel that the panel evaluation was a stimulating experience for all. Through the panel, the participants were offered a more objective view of their efforts. By having a panel of varied backgrounds - both amateur and professional dancers, dancers of wide and not necessarily sacred experience, people of the church who are non-dancers and a young participant such as myself - we gained a wider view. While a dancer is too apt to be disturbed by technical defects, the non-dancers are more likely to overlook these defects and to seek communication . The professional dancer is valuable for advice on technical improvements which assists in more direct performance.

Non-dancers are invaluable on the panel to gain an objective view point for they, like an average congregation, do not look on dance as an art form only, but as a significant part of worship. Their comments were most illuminating, particularly in the area of communication. I only wish Mr. Sonan and Mrs. Poppy had felt themselves qualified to say more for they are actually the people Sacred Dance wishes to reach."

The Monday evening service opened with "When I Survey the Wondrous Cross" by members of Drew Seminary under the leadership of Marge Ahlfield. Also presented were the 90th Psalm and a poem of Dylan Thomas danced to music by Hindemith.Forrest Coggan of Madison, Wisc. spoke on the philosophy and history of Dance. He said, "True dance is never created by man but only translated through him." An interpretation of Oriental philosophy was performed by Mr. Coggan in two esoteric presentations.

On Tuesday morning the devotions were led by Jeanne Fuller with the use of scripture and original poetry leading into the dance devotion called "Head, Hand and Heart" danced by six Darien girls. It projected the need of complete personal dedication and involvement in the day's activities.

Beverly Hall led the morning group. Intricate body mechanics were directed and the extending response of each who had come to receive was noted as she

in turn gave more freely. Miss Hall suggested that before beginning one should think of the design or shape and stay with it throughout the experience of interpretation. There is effectiveness to be gained through slower than slow motion built up to faster than fast, then returning to a stand still with a conscious hold on the silence.

The Panel gathered in the afternoon to describe their reactions to a variety of numbers presented which included: "Bewildered Heart", "X Marks the Spot" and "Upon This Hill". These themes were interpreted in single, duo and triple and interchanged in 1,2,3 places, levels and space. The themes came through as fragments of thought with relation to the whole of man.

The afternoon came to a close with a final session with Forrest Coggan who based his talk on the discovered needs of the day's observation. Each one was inspired to the point of gathering more tools for the dance.

Forrest Coggan contributed to an advance group and he shared with the entire group both his skill in dance and his spiritual insight. Here are some of his thoughts as recorded by Gladys Millonig:

"Dance, of all the arts requires honesty of us. Because of its intimate nature we cannot hide its truth. In teaching it you cannot kid the kids; they consider it important and need to be challenged beyond themselves. . . While we are dealing with an art medium, we must also maintain the humility of the experience. . . . Chancel Dance should not be an inocuous art or limited to the ornamental. It must also disturb, even as much of our religion is disturbing."

This important workshop was able to move and penetrate because of the leaders and because of the many who helped: Jeanne Fuller, program chairman; Lynn Sherwood and Mary Jane Wolbers, on her committee; Judy Bennett and Wini Wagner, publicity and mailing; Liz Jefferson, registrar; Barbara Roth, musician Janet Walz, Marge Ahlfield and the Darien group for devotions; Mary Johnson, Gladys Millonig and Jeanne Fuller who sent in reports from which this report has been made. Those of us who did not get to the N.Y. workshop appreciate this report.

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OFFICERS FOR SACRED DANCE GUILD - 1964-1965 Elected at Annual Meeting

Officers:

President: Mrs. Warren T. Johnson (Mary Rhodes) Box 177, Peterborough, N.H.
Vice Pres.: Mrs. Robert A. Sonen (Pat) 47 Cleveland St., Orange, N.J.
Recording Sec.: Mrs. M. Webb Wright (Charlotte) Box 371, Woodbury, Conn.
Corresponding Sec.: Mrs. Coy L. Huffine (Virginia) 17 Taft Dr.,Winchester,Mass.
Treasurer:Mrs. Norman Saunders (Jeanne) 15 Ellis Rd., Weston 93, Mass.
Membership Chairman:Mrs. Orion Sherwood(Lynn) 5819 Fieldstone Rd., N.Y.71, N.Y.
Program Chairman: Mrs. Prescott Fuller (Jeanne) 10 Hickory Lane, Darien, Conn.
Publicity Chairman: Mrs. David Bennett (Judy) 196 Main St., Cornwall, N.Y.

Editor of Newsletter: Mrs. Walter Taylor (Margaret Fisk) 7 Fort St., Athens, O.

Directors:
Until 1965: Mrs. Willis Rayton (Ruth) 2 Tyler Road, Hanover, N.H.
Mr. Nels Anderson, 412 Hayden St., Saginaw, Michigan
Mrs. Henry D. Gray (Helen) 221 Girard Ave., Hartford, Conn.

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Officers for 1964-65 (cont.)

Until 1966: Mrs. Joseph Canino (Leda) 3750 W. Hudson Manor Ter.,Riverdale,N.Y.
Mr. James Henderson 813 Columbus Ave., Boston 20, Mass.
Mrs. Theo. L. Rice (Josephine) 117 Sewall Woods Rd., Melrose Highlands, Mass.

Until 1967: Miss Hazel Bailey 74 Sea Ave., Quincy, Mass.
Rev. Mr. Robert Storer 33 Glen Green, Winchester, Mass.
Mrs. Charles Wolbers (Mary Jane) 111 S.Green St.,E.Stroudsburg,Pa.

Regional Publicity Chairmen:
Maine, N.H., Vt.:Mrs. Charles Broadbent (Evelyn) 110 Franklin St., Concord,N.H.
Rhode Island: Miss Elsie Simmons, Beneficent Congregational Church, Providence, R.I.
Massachusetts: Mrs. Theo. L. Rice (Josephine) 117 Sewall Woods Rd., Melrose Highlands, Mass.
Connecticut: Mrs. Charles Baxter (Priscilla) 34 Olcott Dr., Manchester, Conn.
New York: Mrs. Willett Porter (Shirley) Box.576, New Paltz, N.Y.
New Jersey: Mrs. Richard Schayer (Lillian) 1481 Hazelwood Terrace, Plainfield, N.J.
Pennsylvania: Mrs. Hubert Wagner (Virginia) 6608 N.6th St., Phila., Pa.

Outreach to be assisted by:
Miss Elyse Robert, 31674 Dierker Lane, So. Laguna, Calif.
Mrs. J.B. Lucke (Virginia) Grand Valley State College, Allendale, Mich. (after Sept. 1, 1964)

Advisors: Ruth St. Denis Ted Shawn
Mary Anthony Forrest Coggan

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Notes and comments by Helen Gray, chairman of the nominating com. for 1964-65:

While working on this slate we tried to have our nominees truly representative of various areas in regard to training, experience, activity and points of view as well as geographical location.

Some day we may wish to consider special fields for increased communication. Certain members of the board of directors might serve as coordinators or specialists in various fields. Ex: letters re beginning jurnior high groups, requests for help with a men's group, movement therapy, etc. Are there fields of speciality which you might suggest? and perhaps be able and willing to help in?

We have four advisors: Miss Ruth St. Denis, Ted Shawn, Mary Anthony and Forrest Coggan. It was June 1950 in the chancel of a small California church where Miss Ruth was asked:"What do you think of what we're doing?" Her answer to the five young women in a motion choir was, "Keep on! You've got a good thing here. Your spirit is good. You're moving in the right direction. Of course, you're closer to the Greek chorus than ballet, and you've much to learn -- but keep on."

Think of the varieties of activities which Ted Shawn includes at Jacob's Pillow. And remember Mary Anthony's gracious leadership at the Cape workshop, exemplifying the proverb: "Judge not a man by what he does, but by what he does with what he has." And now we welcome Forrest Coggan with his spiritual insight and his creative work.

WHAT OUR MEMBERS ARE DOING (the order of listing is purely coincidental)

PAT SONEN will present a program of poetry and dance during the Sunday morning service at the Unitarian Church of Middletown, N.J. on April 19. The program by a group of sacred dancers will be repeated at the Unitarian Church of Rutherford, N.J. on April 26. The service will include: Ecclesiastes III, with reading and music; No Man is an Island with reading and choir; Twelve Gates to the City, a spiritual with vocalist and guitar; Journey Home, a spiritual with vocalist and guitar.
Pat will present a special worship at the annual meeting of Unitarian-Universalist Women's Federation in San Francisco, Calif. in May 1964. She will dance to an original poem "The New Image" to be read by a voice choir with original music by Ruth Greenfield of Miami, Florida.

JINDRA BARKIN directed a group of four eight-year-olds in a flower service for the Unitarian Fellowship in Martinsville, New Jersey on March 29.

LIZ JEFFERSON writes: Three women of the Wesleyan Service Guild of the Trinity Methodist Church of Newark, N.J. danced "The Good Shepherd" at the Seventh Jurisdictional Weekend at Buck Hill Falls Inn, Penna. in March. The sacred dance choir interpreted the 23rd Psalm to original music with guitar accompaniment. In the background was a copy of the broken stained glass window depicting "The Good Shepherd" after the bombing of a Brimingham Church this fall, as it appeared in a "Time" cover story in September.

LILLIAN SCHAYER lead a children's worship service that closed with a simple movement sequence based on the spiritual "Dry Bones". The service was one in a series devoted to the theme of the dependability of nature at the Unitarian Church of Plainfield, N.J. in March 1964.

ELSIE SIMMONS tells of the Lenten Vespers presented by the Sacred Dance Choir of Beneficent Church (Cong'l.) on March 15. Some of the selections were Bach's "Life and Beath Embattled", "Were You There" and Gaul's "Sanctus."
This choir has been invited to participate in a R.I. Congregational Youth Ministry Service at the Cathedral of the Pines, Ringe, N.H. on May 31 at 3:00.
The leader of this group in Providence is Elizabeth L. Covill.

REV. EDWIN R. CARTER director of the Rhythmic Choir of the 1st Cong'l. Church in Cromwell, Conn. writes: "Our Rhythmic Choir meets every Sunday evening. We led the worship for a women's group in the First Church in Middletown and are planning to lead the service in the Berlin Methodist Church on March 11. We have 15 in our choir."

MRS. CLIFFORD SIMPSON, director of the Rhythmic Choir of Center Cong'l. Church in Manchester, Conn. outlines their activities:
Annual Meeting of United Church Women, St. Mary's Episcopal Church. (Jan.)
Ellington Congregational Church (Feb.) and
Buckingham Congregational Church (Glastonbury) (Mar.)
"Services of worship for Lenten meetings of Women's Fellowships. A brief description of background of Rhythmic Choir and how interpretive movement may be used for personal enrichment of spirit. Then the program: 'Psalm 100' 'O Lord Most Merciful', 'I Wonder as I Wander', 'Let Us Break Bread Together
Easter music program (Mar.)
Palm Sunday Evening: As the singing choirs presented Dubois' "Seven Last Words" the Rhythmic Choir of 17 girls interpreted three of the "words" and the final prayer. This was directed by Mrs.Jay Stager.
"We will also take part in a 'Choir Sunday' in May. This is the second year for this service - a regular Sunday service of worship."

RABBI MILTON RICHMAN and a group of children ten to twelve years old meet in the Madison Avenue Temple in Scranton, Penna. "We are designing and reheasing a "Worship in Dance" using gestures of the Bible, and the format of a Sabbath Eve Jewish Service entitled: "Sabbath Service in Sacred Movements"; I shall have the dance script available shortly."

MRS. THOMAS W. BARE (Philadelphia) reports teaching at youth camp (Drew University) one week during the summer; lecture demonstration included "The Lord's Prayer", "The Creation" and "Were You There".

MARY JANE WOLBERS (E. Stroudsburg, Pa.) gave a lecture-demonstration "Praise His Name in the Dance" for the Woman's Society of Shawnee Presbyterian Church on April 1. Also she gave a lecture-demonstration "Dance in Worship" for the Interfaith Fellowship of E. Stroudsburg State College on April 2.

MRS. W. LAWRENCE CURRY, director of the Rhythmic Choir (and active in many other ways - in drama and music especially), demonstrated the use of rhythmic movement with a junior choir as a part of the Religious Arts Festival, Oct. 22-25; and the festival included sessions in "Movement in Drama" and "The Sacred Dance".

TONI INTRAVAIA offered a lecture-demonstration on "Rhythm and the Spoken Word" at the Unitarian Fellowship of Carbondale, Ill. on Dec. 8. This program followed a Sunday service and included T.S. Eliot's "The Rock" (excerpts); Psalm 150; Psalm 103;"A Birthday" by Christina Rosetti; "Spoon River Anthology" by Edgar Lee Masters; "Death Be Not Proud" by John Donne; "They Come No More" by Archibald MacLeish; "God's Grandeur" by Gerard Manley Hopkins; "God's World" by Edna St. Vincent Millay. The program opened with a twenty minute resume of sacred dance followed by the above poems interpreted and danced by the choreographer. This means the dancer spoke and moved. Costume for the entire program was black, gold and silver.

NELS ANDERSON of the First Cong'l. Church of Saginaw, Mich. writes: "I had an exciting one-day Workshop last fall with a group of Ministers and Directors of Christian Education from Methodist churches in the Greater Chicago conference. It is wonderful to work with a group like this as they have such influence in getting dance and rhythmic choirs established in local churches. It is always exciting to work with adults who are not afraid to unbend. We talked methods, procedures, materials and danced.
Our Senior High Rhythmic Choir participated in an inter-faith meeting during Brotherhood week. An evening together was planned by our local Jewish Temple, the A.M.E. Church, a Roman Catholic Church and our church. As part of our presentation our Choir interpreted 'O Lord Most Holy'. In our introduction, I pointed out how the dance is being used in all three major faiths in our country today.
The Michigan Conference of the United Church of Christ will be offering this summer at Pilgrim Haven (on beautiful Lake Michigan) A Conference on the Fine Arts. This will be offered for high school and college age students. Three majors offered this summer will be Drama, Choral Reading and Dance. I will be teaching the dance. We are excited about this and hope that a good number of young people will respond. The dates are August 16-22. A limited number of adults will be permitted to register."
ed. note: Here is a chance to bring some of your choir members to a summer conference beamed to them. Write to Nels now. 412 Hayden St., Saginaw.

MRS. SEATON M. WOODLEY, JR. (VERA) director of the Sacred Motion Choir of Newton Centre, Mass. Methodist Church presented an interpretation of "Palm Branches" by Faure at the Palm Sunday morning worship service.

WHAT OUR MEMBERS ARE DOING (cont.)

FORREST COGGAN presented his "Sinfonia Sacra" in the chancel of the Lake Edge Congregational Church, MONONa, Wisc. on Palm Sunday evening. The participants were 12 members of the Wisconsin Dance Theatre Company. There is a lively interest in dance at the Lake Edge Church.
Forrest will present a program for the young people of the Wesley Foundation in Madison, Wisconsin in May. This is a follow-up from the appearance of the Dance Theatre Company's demonstration on the dimensions of religious dance for the Wesley group earlier this year.

BEVERLY HALL , Motion Choir Director,and ESTHER ELLISON, minister of music, of the Universalist Church, West Hartford, Conn. in their presentation of "Journey into Christmas" presented their Motion Choir in part of "Deck the Halls" and in "Go Tell it on the Mountain".

MARGARET FISK TAYLOR of Athens, Ohio spent March 7 & 8 with a high school group of 8 girls and 10 boys in the Flossmoor Community Church near Chicago. The group evolved an interpretation of "Turn, Turn, Turn" (or "There is a Season") a folk song based on Ecclesiastes. They all took part in the recurring refrain in a circle design with turning. Small groups of various numbers interpreted the stanzas inside the circle and merged back for the refrain which the whole group sang as they circled. Rev. Richard Conrad entered into this actively and enthusiastically. "I Wonder as I Wander" was interpreted by a group of girls;another simple, strong and contrasting interpretation was evolved by one of the high school boys.
Margaret will lead workshops in the Westwood Methodist Church in Cincinnati on April 11 and 12; in Oberlin Graduate School of Theology on April 30 & May 1; in Trinity United Church of Christ in Canton, O. on May 1 & 2; in Washington, D.C. for the Council of Churches on May 19; and in Greensburg, Pa. for a conference of Lutheran women on June 5-7.
Margaret plans to lead workshops on the west coast (and possibly in Honolulu) in October for she will be at Asilomar, Calif. Sept. 27- Oct. 2.

LYNN SHERWOOD was guest choreographer for a special service for inter-church conference at Hanson Place Methodist Church in Brooklyn on Jan. 26. She prepared a group for the service and found a Wagner College student to continue as director. Lynn is director of the Rhythmic Choir of Immanuel Methodist Church in Brooklyn.

JUDITH BENNETT of Cornwall, N.Y. enumerates:
(1) Lecture-demonstration "Let Them Praise His Name with Dancing" for Women of St. John's, St. John's Episcopal Church, Cornwall, on March 5. Program: 3 selections from Britten's "Ceremony of Carols"; "Dance of Lamentation" (Hindemith); "O Sons and Daughters" (Easter hymn) & "The Lord's Prayer"
(2) Lecture-demonstration (same as above) for Women's Club of Cornwall Presbyterian Church on March 16.
(3) Lecture-demonstration, being planned, for Wesleyan Service Guild of Cornwall Methodist Church, May 25.
(7th grade girls who interpreted "The Lord's Prayer" wore white leotards and white jersey skirts and black cowl-type collars; women in "Lamentation" wore black leotards, and black skirts).

EVELYN BROADBENT, director of the Sacred Dance Group of the First Congregational Church , Concord, N.H. presented the program for the Interdenominational Guest Night for the Women's Fellowship on Feb. 3 at E. Concord Cong'l. Church. Included in the service: "Sanctus" by Lutkin; "God is My Shepherd" by Dvorak; "Once to Every Man and Nation"; "Beatitudes", "Worship" by Shaw; "The Lord's

(cont. on next page)

What our Members are doing (cont.)

CHRYSTELLE LEE TRUMP was choreographer for the presentation of The Book of Job by the Modern Dance Group of Goucher College, Towson, Md. on Jan. 26. Original music was written by the choir director and performed by students of the Peabody Conservatory of Music in Baltimore. Dances were performed by an antiphonal acting and dancing choir of Goucher students. This program was under the auspices of the Religious Activities Committee of Goucher College.

LOUISE MATTLAGE in Westtown, Pa. reports three programs:
(1) Pennsylvania Children's Group at Westtown Community School on Feb. 14
(2) Southport Group at Christ Cong'l. Church, Milford, Pa. on Feb. 20
(3) Pennsylvania Group at Philadelphia International House on Feb. 28
Program: "Triptych of Psalms" by Bach; "Temple of Understanding" by Robert Flood, Minister of Music at the United Cong'l. Church of Bridgeport, Conn.; "Parable of the Wise and Foolish Virgins" by Ruth Spelman.

BARJA NAZARETIZ of Buckley, Washington is promoting the Buckley Fine Arts Festival on May 24 at the Rainier School Auditorium in Buckley. She writes: "I feel that in dance every aspect of life can be explored. Sacred and Devotional Dance themes are to be developed this year." The festival is open to artists and dancers in Canada and the United States who may contribute original work in dance, painting and photography.

CAROL DAVIS, director of the Sacred Dance Choir at the First Parish Church of Dorchester, Mass., contributed to the Easter Sunday service with an interpretation of Mary and Mary Magdalene(to "Ingrid's Lament" by Grieg), and a Sacred Dance Choir interpretation of angels bringing word that Christ is risen (to Beethoven's "The Heavens Are Telling").

MARJORIE CROSSMAN, director in Lynn, Mass. writes of the experience of her Rhythmic Choir: "Janice White, our oldest member and utterly devoted, died suddenly of hepatitis. You would have been moved by the Choir who, three days after the funeral, gave a stirring witness to our faith by presenting the Christmas theme, 'And Mary Pondered'. . . . ."

JOYCE SHANNON of Hollywood, Calif. planned an interpretation for an Easter Breakfast on March 29th--this to be a "first time" for her church.

MILDRED SLIER, director of the Rhythmic Choir of the Babylon Methodist Church of Babylon, N.Y., reports that the choir was invited to open the worship service for three consecutive Sundays in three different churches as a part of the district board workshops of the Methodist Church during October. In February we presented two stanzas of "Spirit of God" for the Women's Society of our church. On Palm Sunday we interpretated "Were You There" in an evening service.

ELIZABETH WOODBRIDGE of Indianapolis, Ind. reports: "I had an enjoyable experience teaching junior highs and highs at a 3 day workshop on Creative Worship this fall at the First Presbyterian Church. We were able to accomplish so much in 3 two-hour sessions and had the opportunity to participate in two worship services. On March 3 I was asked to speak on "The Place of Dance in Creative Worship" to the Episcopal Theatre Group here.

VIRGINIA LUCKE is moving this summer to Allendale, Mich. for her husband has accepted a teaching position at Grand Valley State College which is near Grand Rapids. (We hope her Storrs Choirs will continue with their good work and we know that choirs in Michigan will be fortunate.)

LETTERS TO THE EDITOR

To the Editor:

The September Newsletter contained a discussion of the "two art forms" currently in use to express worship through motion. The implication was that creative dramatic movement enables the choir to worship and to lead others in worship, whereas dance does not.

First, let me say that according to my experience of some twenty years in this field, there are many more levels or variations of movement in worship than two. Whether or not they can be labeled "art forms" is a question which I do not intend to discuss here. Dance is the term generally accepted for the artistic, expressive use of movement.

The author's concept of, and experience with, the dance would appear to be limited. I am left to wonder about her contact with dance: Where did she study dance? What sacred dance works has she seen? And by what choreographers and/or performers were the works done? Her statements could possibly apply to traditional ballet (which, it is generally admitted, is the form of dance least conducive to worship). I cannot agree that the patterns for sacred dance are "evolved out of years of dance training". Speaking for myself, and all of the dance choirs with which I have ever worked, the movements are derived by the same method she ascribes to creative dramatic movement - "they are created as an outward expression of inner conviction, ideas, insights, and moods of one's faith." This is why I find it difficult to separate the various efforts of the groups working within the sacred movement medium. I cannot feelthat one is "right" and one is "wrong" when we are working toward the same goal. We do need to unify our efforts - not separate them by the use of words.

The implication is that only upon rare occasions may a dancer "dance worshipfully". As a person who has attempted to dance my faith with the greatest sincerity, clarity and skill, I resent this implication. Yes, I have seen dancers who are overconcerned with technical execution, but I have not come across them in the field of religious dance. I doubt very much if any of us would be in this work if our primary concern was for the physical, not the spiritual aspect of dance. Her warning that absorption in thetechnical execution of movement inhibits the worship experience is well taken - and one which all should heed. However, this is a pitfall open to anyone involved in any art medium - not just the dancer. I have seen countless choirs in action whose movements were so unskilled and self-conscious that the worship experience was greatly inhibited. So much for "the other side of the coin".

That a person should move "as he feels and is able" is highly commendable, and of unquestioned value to the individual so moving. Whether he should so move in a public situation, before a congregation (the captive audience, par excellence) in public worship, depends upon how well he moves. An individual should sing "as he feels and is able". This may entitle him to sing in the shower, or join in congregational singing at his church. By no means does this imply that he is ready to sing as a member of the church choir. Certain standards apply to participation in vocal choirs. Certain qualifications and training are necessary and accepted. Why not for the motion - rhythmic - dance - interpretive - chancel - (or what do you call it?) - choir? Fortunately, this training is within the grasp of most churches if their leaders are willing to reach out for it. This is not a matter of years and years of professional training with costly teachers. It is a matter of regualr weekly training sessions with someone skilled in movement education and the ability to stimulate creative work. It is willingness to work over a period of time

Letter to the Editor (cont.)

until the choir members move well enough to be put on "display". When such leadership is not available within the church, it must bebrought in from "the outside world". (Yes, this may mean working with someone who is not a member of the particular church, or even of thesame denomination! A better place for interfaith understanding could hardly be found!) Such help is coming to many groups in the Sacred Dance Guild. Although paid help in this particular avenue of church service is the exception rather than the rule, there seems to be no lack for volunteers - devoted and skilled dance people who wish to work in this medium and further the use of dance in worship. Thechurches are reaching out for help, and the young people are receiving valuable training. Although there is no financial reimbursement involved, the rewards are many and unequalled in any other facet of dance work. I would not exchange my experience with dance choirs for anything! And I stand ready to answer the call of any group which welcomes my presence, experience, and service. But if dance in worshipinvolves "definite techniques, steps, positions, etc." count me out. I can only work when the motivation is primarily spiritual, and with individuals who are willing to create their own dance movements out oftheir desire to express sincerely and beautifully the matters of their faith.

A Ready and Willing Guild Member

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Dear editor and members of the Guild: (a message from Forrest Coggan)

On every hand I see more and more attempts to compartmentalize, born perhaps of some deep need, perhaps to "organize". These attempts aim at artificial division of the arts, the mind-body, dance-religion, religion-love, worship-inspiration, giving-receiving, education-life, man-nature, art-science, etc.

Briefly, I see no basis for any division in the thoughts concerning Dance and Worship, unless the "definitions" held of both Dance and Worship are much too small. . . . For the dedicated artist, it is both. He offers himself completely. And since he would wish to make each offering worthy of the Most High, he mobilizes and attempts to realize all of his human and divine potentials. He wills to make his gift truly beautiful and offers it with honesty and humility.

How do we recognize the true and beautiful? Some divine resonance within ourselves. Our judgment at best is certainly lesser than God's. Therefore whatever we may deem wise & good may or may not be wise and good. Or what we may deem ignorant and bad may or may not be ignorant and bad. We must stop and listen for the Divine Guidance which can be found in stillness. Our own realms of understanding even then are terribly limited, or at least mine are.

I personally would hope that my own religious experience will remain something other than innocuous, or ineffectual, active in many dimensions rather than any one, since I feel strong life impulse in dynamic ranges of mood, motion, and even in sharp intellectual challenge.

I would hope that both my Dance and my Worship would align me with God's Will, would increase my awareness of the Holy Spirit's Presence, and would make me know that every man is in reality the son of God.

Let us pray that the seeds growing within the Sacred Dance Guild will give rise to revelations of the greater dimensions of religious experience.

Editorial based on article in Dance Magazine for April, 1964:

"Naked in Its Native Beauty" is the article by George Jackson which is a report on activities of the "avant garde" Greenich Village group that takes over the sanctuary of Judson Memorial Church. There are now no pews in the church but a large cross is still there.

Mr. Jackson states that "in the vast sanctuary" a young woman and a young man "are dancing barefoot with the rest of their bodies also bare, a simple and sexless little dance." Another night this couple unfolds a transparent plastic bag into which the man crawls. The woman, using a vacuum cleaner, inflates it while the man balances inside . They deflate it and he crawls out - "the entire number takes close to a half hour." Obviously they are a reactionary experimental group who feel the great value is that they are "simply being themselves", but they appear to be disturbed, self-absorbed persons.

Mr. Jackson's last sentence: "It does depend on whether one thinks man is fallen and must be saved by pretending, or whether one believes that the soul, naked in its native beauty and ugliness, is the most wonderful of all things to see." Both of these ideas are based on distorted views. Man is "fallen" in the sense that he has many faults and ugly sides and he needs to be "saved" in the sense that he needs to find meaningfulness and relatedness in his existence here - but this is never accomplished by "pretending". Contemporary leaders in our churches are making it clear that man must know himself, admit without pretense his reactions and also his needs in order to discover his relation to others and the whole mystery of living. Just read Honest to God.

His reference that "the soul . . . is the most wonderful of all things to see" could meet with agreement if stated as "the soul is a wonderful thing to see" but not "the most wonderful", for even though we know the wonder of the soul, we know this because of its link with the mystery of "The Most Wonderful" which is God.

As a member of the Sacred Dance Guild and as a person who cares about the church which welcomes all people and also offers to help people find meaning and purpose, I have a deep concern that the people of a church (of churches everywhere) will really communicate with artists and dancers - not just hand them a sanctuary to be an experimental area and nothing else. One caption under a photograph says:"The sanctuary of Judson Memorial Church as seen from its cross . . ." Yes, the Cross is there and in our hearts - especially when we are dedicated without pretense to both the church and the dance as interrelating, inter-strengthening, inter-meaningful energies. I write this because we need to know of extremes as we venture with a sacred and meaningful art.

Margaret Fisk Taylor

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Religious Dance Activites:

ELEANOR KING danced "Characters of the Annunciation" - Gabriel and Mary - to Hindemith's Mathis der Maler Symphonic Suite on Nov. 24, 1963 in the Fine Arts Concert Hall, the University of Arkansas, where she teaches dance.

MARY CRAIGHILL with the St. Mark's Chancel Dance Group gave two Christmas programs in the Washington D.C. area - one at the National Presbyterian Church and at St. Christopher's Chapel in W. Lenham, Md. This spring the group will dance parts of "Lost in the Stars" (Weill) based on Cry the Beloved Country.

RUTH WINFIELD LOVE presented "The Creation, Fall and Incarnation Medieval Mystery Plays" with interludes in dance to the music of "A Ceremony of Carols" by Britten sponsored by The Liturgical Arts Guild of Marsh Chapel cooperating with the drama classes of The School of Theology of Boston University on Dec. 15 & 16, 1963.

MARILYN LEWIS, S.D.G. Member who teaches dance at Arlington State College in Dallas Texas, was invited to participate with members of her dance group in a Lenten service in St. Albans (Episcopal) Church. Her group danced four sequences and epilogue of "Art Thou the Christ?" The service was attended by 200 people including 10 clergymen and one bishop. Father Roper of St. Albans wrote to her:

"I wish to thank you for the excellent performance which the congregation of St. Albans enjoyed on Sunday evening. On both of the occasions on which I have had the pleasure of working with you and your students I have been impressed both by the industry and artistic sensitivity with which the subject has been treated. Any hesitation which we might have had on giving permission for the use of the Chancel is now gone. What is more, I am sure that there is now a genuine interest in Sacred Dance in the church. I have an inborn dislike of narrow mindedness and prejudice on the part of church people and so I am particularly glad that we have had the opportunity of seeing something done in the church which might certainly have been criticised but was so excellently done that all we hear is praise.

"Please be sure to convey my sincere thanks to your students. I hope that in teaching them to dance to other types of music and other subjects you will never allow them to forget that they have proved, by their work, that there is true worship in everything we do, and there are many more people in this church now who believe that it is possible to praise God in the dance.

"Bishop McCrea told me 'I was deeply moved by the dances I have just seen. I am somewhat astonished that young people are able to convey the intensity of emotion which the sick do feel in their suffering. I do believe that we all know a little more what internal, mental, spiritual sufferings such a person as a leper feels when he considers his sickness. Next time there is to be a program like this in St. Alban's I hope you will have it published in the Diocesan Magazine because I will be glad to recommend it.'"

Terrence C. Roper

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JOAN STRICKLAND JOHNSON and Dorcus Bendix of Minneapolis, Minn. are planning a Worship Choir Festival for May 3 when all the area choirs (mostly Lutheran) will participate in a service and in a workshop session.

MRS. CALVIN HEWEY, director of the Rhythmic Choir of South Methodist Church in Manchester, Conn. reports: Feb. 16 at the Sunday morning service the Choir interpreted four consecutive selections from The Messiah. They have 6 women & girls and 2 senior high boys in their choir. Mar. 1 three girls interpreted "The Prayer Perfect" (Speaks) for the TV program "We Believe". On May 10 they will interpret the theme "The Festival of the Christian Home" in the morning service.

SISTER JEAN and Tuller School Dance and Drama Group (Sag Harbor, L.I.) will present "Whither", a musical dance-drama, at the Cathedral of the Incarnation, Garden City, L.I. The script and choreography are by Sister Jean. The dance-drama lasts the entire evening. This will be on May 10.

SISTER JEAN IS EXCELLENT - DON'T MISS THE OPPORTUNITY TO SEE THIS ON MAY 10

REPORT OF COMMITTEE TO STUDY AFFILIATION WITH NATIONAL COUNCIL OF ARTS IN EDUCATION Presented to Sacred Dance Guild Executive Board, Feb. 25,'64

Committee: Judy Bennett, Jeanne Fuller, Lynn Sherwood, chairman

This past year, Gertrude Lippincott, head of the dance section for the National Council of Arts in Education (NCAIE), extended an invitation to the Sacred Dance Guild to join NCAIE as an affiliate member. She described an affiliate member as "any national organization which is primarily concerned with other matters (than arts within educational institutions) but has a collateral interest in the work of the Council". An active member is "any . . . national association which is principally concerned with the arts in education within organized educational institutions", and Sacred Dance Guild clearly does not fall into this latter category. Thus far NCAIE has only one active member organization in the field of dance, the National Dance Section of American Association of Health, Physical Education, and Recreation. There are two affiliate members in dance: National Dance Teachers Guild and Dance Films, Inc.

INTRODUCTION TO NCAIE

NCAIE is a newly organized body of artists and art educators primarily representing institutions of higher learning from all parts of the nation. A few members from the various fields are:

The American Educational Theatre Association
The Association of Collegiate Schools of Architecture
The Music Educators National Conference
The National Association of Schools of Art

The Prologue to the First National Conference on the Arts in Education gives a short account of the founding and direction of NCAIE:

> "In August of 1957 at the Annual Convention of the American Educational Theatre Association, President Jack Morrison called a meeting of leaders from eleven national educational organizations representing Architecture, Art, Dance, Music and Theatre. The purpose, in simple terms, was that of determining views on the current status of each of the arts in education and life, as well as the desirability of joining forces to improve this status.
>
> The representatives present decided that a federation should be formed. In two subsequent meetings the National Council of the Arts in Education was organized, with eight of the original organizations participating. Directors and officers were elected, and the Council now functions as a non-profit corporation in the state of Ohio.
>
> Two delegates from the Council were delegates to the 1960 White House Conference on Children and Youth when Resolution No. 316 was passed by acclamation. It read 'That the National Council of the Arts in Education be requested to make American citizens aware of the importance of all creative arts in their lives.'"

NCAIE has held two national conferences as first steps toward fulfilling the White House Conference request. The first was held at Lake Erie College in Painesville, Ohio in September, 1962, and the second at Carnegie Institute of Technology, Pittsburgh, Pa., in September, 1963. A third conference will be held in September, 1964.

NCAIE has set forth a statement of purpose, the primary part of which is as follows:

"The basic purpose shall be to promote understanding of the various arts and the methods by which they are taught to encourage high standards of performance and training: to acquire and disseminate knowledge of activity in the arts: to explore other opportunities for service which affect the members of the council or the welfare of the arts: and to promulgate actions to realize objectives within the scope of these interests."

What is not explicit in this statement of NCAIE is why such purpose exists, and therefore why NCAIE exists. Why should understanding of the various arts be promoted, why high standards of performance and training encouraged, why knowledge of activity in the arts be disseminated? If art only for the sake of art, then this would not seem to be of interest to the Sacred Dance Guild, for the Guild's concerns go well beyond art for art's sake.

The answers to these questions become apparent in the discussions and reports of the two conferences of NCAIE thus far held. As an organization of artists and art educators, NCAIE is concerned with the spirit of man. It recognizes the gap between technical and scientific development and man's moral development, and the problems created by this gap:

1) man's power for destruction compared with his less developed sense of charity
2) increased amount of man's leisure time compared with his seeming inability to use this leisure creatively, fulfilling himself and enriching his society.

NCAIE feels that through greater understanding and appreciation of the arts, higher standards in art, and a more vital relationship between artist and community, we can begin to bridge this gap between technical and moral development. "For it is the arts that make the spirit and mind of man, that imbue beauty, have him explore meaning . . . ultimately it is the arts that inform the spirit of man." (Quote from Paul Weaver, Pres. of Lake Erie College, addressing the First Conference of NCAIE.)

As a religiously oriented body, the Sacred Dance Guild is also involved with the condition of the human spirit and we too recognize and are concerned with the problems of technical development and spiritual lag. As an artistically oriented body we believe that we can speak meaningfully to the human spirit through our art, the dance. And so, though our orientation differs from those of the educational bodies represented in NCAIE, our goals are largely the same: to bring art and all its potential for spiritual enrichment to as many people as possible, and to lift artistic standards high above the level of commonplace.

WHAT THE SACRED DANCE GUILD MAY OFFER NCAIE

1) Wider representation in the field of dance. There are apparently few national dance organizations at present for NCAIE to draw upon for membership.

2) Assist the NCAIE in its concern for greater liason between educational institutions and the community. The church, through its sacred dance organizations, can be one such means for liason.

3) Leadership in standards as sacred dance does, in fact, become more and more a part of educational curriculum.

WHAT NCAIE MAY OFFER THE SACRED DANCE GUILD

1) Contact with other artists -- always a source of inspiration and stimulation.
2) Exposure to the arts on a national scale. This may open up new membership and program opportunities as well as possibly check tendencies toward regionalism in the Sacred Dance Guild.
3) Association with artists and art organizations of high calibre which may continually challenge us as an organization to strengthen and deepen our own insights and fruitions as an organization.
4) Opportunity to share in the work of NCAIE in its attempt to educate, enrich, and uplift the human spirit through art.

RECOMMENDATION

The committee would like to recommend to this Executive Board that it accept the invitation of the National Council of Arts in Education to become an affiliate member, with the following provisions:

1) That a representative to NCAIE be specifically elected or appointed so that there will be continuity in representation, and that this representative be present at executive board meetings of Sacred Dance Guild.
2) That the Sacred Dance Guild be prepared to pay for transportation and accommodations if necessary for representation at essential meetings and conferences of NCAIE.
3) That membership in NCAIE not preclude affiliation with national religious groups (e.g. National Council of Churches).
4) That a branching out by affiliation with other national organizations be accompanied by a deepening of our inner organization: clarification of purpose, consideration of direction, strengthening of organizational structure. If the Sacred Dance Guild is to branch out by joining other organizations, it must be strong enough at its root to support this new growth.

Respectfully submitted:
Lynn Sherwood, Chairman

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REPORT OF SPECIAL COMMITTEE MEETING HELD AT REQUEST OF EXECUTIVE BOARD TO MAKE FURTHER STUDY OF NCAIE AFFILIATION
Presented to Executive Board, February 25, 1964

Special Committee

Original study committee: Lynn Sherwood, Chairman
Judy Bennett
Jeanne Fuller

Appointed by the Executive Board: Nels Anderson
Jeanne Saunders, Treasurer

Invited by the committee: Mary Jane Wolbers, President

PURPOSE

Although the Executive Board in session February 23, 1964 was generally receptive to the recommendation for affiliation with NCAIE, this committee was asked to consider more specifically the provisions to the affiliation presented in the original report before action was taken.

NCAIE (cont.)

CONSIDERATION OF PROVISIONS

1) That a representative to NCAIE be specifically elected or appointed so that there will be continuity in representation, and that this representative be present at executive board meetings of the Sacred Dance Guild.

This committee recommends that the representative to NCAIE and an alternate be appointed by the President of Sacred Dance Guild, such appointment to be ratified by the Executive Baord, and that this representative serve for a term of three years. The representative should be well qualified in art and in education.

2) That the Sacred Dance Guild be prepared to pay for transportation and accommodations if necessary for representation at essential meetings and conferences of NCAIE.

This committee feels that financial backing for representation in NCAIE is essential. A determination of amount for budgetary purposes seems reasonable, and means for arriving at this amount were discussed but none decided upon at this time.

The committee feels that the Guild should not join NCAIE until there can be assurance that funds would be available for representation. The treasury for the Guild is low at the present time and would not be able to support this venture.

This committee sense an urgent need to expand the financial status of the Guild to meet the demands of a growing organization and urges that means be found to increase income as soon as possible.

3) That membership in NCAIE not preclude affiliation with national religious groups (e.g. National Council of Churches).

The committee recommends that persons be appointed to look into affiliation possibilities with religious organizations, with special reference to the National Council of Churches Dvision of Fine Arts. (This recommendation was cared for when, at the same Executive Board meeting during which this report was submitted, Mary Jane Wolbers appointed a committee of three to consider affiliation with Protestant, Roman Catholic, and Jewish organizations.)

4) That a branching out by affiliating with other national organizations be accompanied by a deepening of our inner organization, clarification of purpose, consideration of direction, strengthening of organizational structure. If the Sacred Dance Guild is to branch out by joining other organizations, it must be strong enough at its root to support this new growth.

The committee feels that the proposals set forth by Jeanne Fuller at the February 23rd Executive Board meeting are first steps in strengthening our own organization. The committee is looking to see what movement forward can be made in the next few months.

RECOMMENDATION

This special committee recommends that decision on an affiliation with NCAIE be held in abeyance until the June meeting of the Executive Board, at which time a continuing committee will consider and report to the Board with special reference to Provisions 2 and 4.

The committee recommends that the continuing committee serve in advisory capacity to the NCAIE representative and in liason with the Executive Board at such time as the Sacred Dance Guild is an affiliate member of NCAIE. We recommend that the continuing committee consist of the following:

Lynn Sherwood, Chairman	Nels Anderson
Judy Bennett	Jeanne Fuller
Chrystelle Trump	Mary Jane Wolbers

Respectfully submitted:
Lynn Sherwood, Chairman

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At the annual meeting in N.Y.C. there was some discussion of a proposal to form a "Performing Group". One of our charter members of S.D.G. wrote: "The 'real dancers' are striving at the bit to be a performing group representing the Guild. Virginia Lucke and Pat Sonen reworded the proposed resolution which would establish such officially so that other demonstrating groups could also be represented as demonstrating.groups. Who's to say, 'This does and this doesn't'? After all, which is the right and true 'Sacred Dance' to represent the Sacred Dance Guild? I wonder if we can judge which of our works is 'more sacred' - if sacred at all."

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"There nenver has been a Sacred Style; but sacred music, like any other, can have style, which is a carrying-power. And it can have that only on condition that, like all the memorable sacred music of past centuries, it be not afraid of its own time or timorous to employ the art's full resources."
(Virgil Thomnson, composer in Motive, Jan. 1961)

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Dear Friends,

Do you feel that you have been exposed to a variety of ideas as you have read this Newsletter? This is my concern: that this NL welcome conversation (not dialogue which suggests two) of the variety of artists and church workers (who have integrity, concern & vision) as they explore with a Sacred Dance Choir, a Motion Choir, a Dance Group, a Liturgical Dance Choir, a Dramatic Movement Choir, a Rhythmic Choir, an Interpreting Choir, or a Worship Choir. Growth in depth and breadth are possible as we are open in sharing and respect each leader's sincere and dedicated work.

This Newsletter is unique -there is none other like it in the world! It offers the one composite opportunity for leaders and choir members to share their ideas, questions, and announcements. Make use of it. Write to your National Publicity Chairman: Mrs. Judy Bennett, 196 Main St., Cornwall, N.Y. or your Regional Publicity Chairman or to me, your editor, any time before the fall deadline which is September 8. (You'll be "behind the 8 ball" if your material gets to me after Sept. 8.) We have to get out announcements about fall workshops, so the NL has to get out early in September.

This NL should have a much wider circulation. Right now send in an extra $2.00 for a guest subscription to some leader in your denomination, your minister, your youth leader, your librarian, etc. If you do this now - that person can get this issue and the next two. Send your two dollars to Mrs. Lynn Sherwood, 5819 Fieldstone Rd., N.Y.71,N.Y.

Margaret Fisk Taylor